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A SECOND
DISSERTATION
AGAINST PRONOUNCING THE
GREEK LANGUAGE
ACCORDING TO
A C C E N T S.

IN ANSWER TO
Mr. FOSTER'S ESSAY
*On the different Nature of ACCENT
and QUANTITY.*

*Accentuum Græcorum omnis hodie ratio præpostera
est atque perversa.*

RIC. BENTLEII Ep. ad MILLIUM, p. 82.

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P R E F A C E.

I HAVE, in the following Dissertation, endeavoured to keep to one Point: which, indeed, is the main Foundation of the present Controversy; and have pass'd over some things, upon which Mr. *Foster* has enlarg'd; because I am but little, or not at all, concern'd in them.

As to the Assistance, which may be borrow'd from Music, to explain the Doctrine of Accents, I have declar'd my Sentiments in the Body of the Dissertation. And as to those Greeks, who, upon the Down-
a 2 fall

fall of the Grecian Empire, fled into the West, and there taught their Language, I am under no Obligation to say any thing about their Characters, because I have never impeach'd them. — But the Censure, which Mr. *Foster* has been pleas'd to pass upon the University of *Oxford* for allowing some Greek Books to be printed without Accents at their Press, requires to have some Notice taken of it, because it is equally groundless and unprecedented.

The Hebrew Bible was, but few Years ago, printed at *Oxford* without Vowels, and without causing any Outcry. And yet there was more Room for Censure in this Case, because it is well known, that many look upon the Hebrew Vowels

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els to be as sacred a Part, as any other, of the Hebrew Text. —
Politian^a, many Years ago, printed some *Sibylline* Verses, and an Elegy of *Callimachus* without Accents, because he found them so in his Manuscripts; and the^b Greek New Testament was printed at *London*, in the Year 1729, without Accents. And all this was done without any Censure. Mr. *Foster* therefore must entertain an uncommon Fondness for his own Opinions: otherwise

^a Miscellan. p. 58, 80.

^b Dr. *Twells* publish'd three several Pieces against this Edition of the N. T. in which he set forth all the Faults he found in it. But he was so far from blaming the Editor for publishing the Greek Text without Accents, that he never once mention'd this Circumstance. — In this he show'd his Judgment and Temper; and gave an Example worthy of being taken Notice of, and followed by those, who are fond of making Mountains of Mole-Hills.

one cannot conceive that he would have broke out, with so much Asperity, against the University of *Oxford* on this Ocession.——The University, in allowing some Greek Books to be printed at their Press without Accents, have done no more than what had been done before by others without Censure: and in *this* they really did less than they had done in allowing the Hebrew Bible to be printed at their Press without Vowels.——The Truth is, that the printing of Books, with or without Accents, is no Determination of the Controversy about Accents on either Side: much less is the *Imprimatur* of the Vice-Chancellor to Greek Books, with or without Accents, a Declaration of the University for, or against Accents. Mr.

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Mr. *Foster* has carried his Anger against the University of *Oxford* still farther, by invidiously reminding them of a certain ^c *Decree of Convocation*, which was pass'd in a Time, when Party Principles had unhappily got the better of cool Judgment, and which the present Members of that University do, it is to be presum'd, wish had never been made. — Nor has Mr. *Foster* at all mitigated his Resentment by his telling the University, with an Appearance of Deference, tho' only ironical, *that* ^a *they may, if they please, annul half the Letters in every Alphabet, and he shall not be the Person, to call in question their Authority*; when, in the very same Breath, he loudly calls upon the

^c Essay, p. 228.

^d Ibid. p. 230, 1.

Editors of two or three Greek Books without Accents, under the Vice-Chancellor's *Imprimatur*, to *step forth from behind their Shield of Academicæ Auctoritas*, and fight with him in this Cause.—Alas! what modest Author or Editor will venture to offer any thing to the Public, if, for so harmless a thing, as the printing of a Greek Book without Accents, he must be charg'd with *Unfaithfulness*, and with *giving up*, and, *by a Kind of Breach of Trust*, *destroying what he should look on as a sacred Deposit in his Hands?*

By these Expressions, which are not intended, by any means, to be understood hyperbolically, it appears that Mr. *Foster* considers the printing of Greek Books without Accents

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Accents as a Crime, not at all inferior to Sacrilege. — But, in the Name of plain, common Sense, where is the Unfaithfulness? where is the Breach of Trust? where is the destroying a sacred Deposit by such a Practice? — If any Unfaithfulness, any Breach of Trust, any destroying a sacred Deposit does, in respect to Accents, attend the printing of Greek Books, there is much more reason to lay these Crimes in Charge to those, that print them with Accents. —

The oldest, and best Greek Manuscripts, that we have, are without Accents. And if the Editors of Greek Books from such Manuscripts had printed them, as they found them, they would have printed them without Accents. — If they had done this, they could not possibly

possibly be charg'd with Unfaithfulness, Breach of Trust, and destroying a sacred Deposit.——The plain Quarry then here is; whether they have not justly incur'd these Charges, by putting into their Editions from Manuscripts, that are more recent, and not so good, Accents, which are not in the oldest, and best Manuscripts?——Did not Dr. *Grabe* print at *Oxford*, under the Vice-Chancellor's *Imprimatur*, the Septuagint Translation of the Old Testament with Accents, tho' the *Alexandrian* Manuscript, from which he printed it, and which his Edition was intended to represent, has them not?——Mr. *Foster* might, and with more Justice too, have, in this Case, laid a Charge of Unfaithfulness, Breach of
of

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of Trust, and destroying a sacred Deposit. But then he would have made two Charges, which would have contradicted, and destroy'd each other.

If the Arguments, which Mr. *Foster* has offer'd, are so strong, so cogent, and so unanswerable, as he takes them to be, he had Reason to expect they would operate by their own Force. This was the only proper Conduct for him to observe on this Occasion. For an Adversary is always brought over more effectually, and more easily, by Conviction, than by being loaded with opprobrious Language.

An Author of great Judgment and Temper, whose Sentiments on the Subject of Accents partly agree with those of Mr. *Foster*, was so sensible

sensible of the many Difficulties and Objections, to which this propos'd Method of Pronunciation was liable, that he almost plac'd it amongst the *ἀδύνατα*, and has ingenuously allow'd those, that differ from him, either to print Greek Books without Accents, or to print them with Accents, but to pay no Regard to them. “^e Ut libere dicam quod sentio, vel Tonos prorsus sublato esse velim tantisper dum depravata illa pronuntiatio Tonorum pro Temporibus emendetur (quum præsertim Veteres constet istos Apices in scribendo non usurpasse) vel nullam eorum rationem haberi.--

^e Sylloge Scriptor. Havercamp. P. I. p. 179. It appears by a Note p. 352, that T. Beza was the Author of this Piece.

Here

—— Here then is another Man, whom, if he were alive, Mr. *Foster* might also have call'd upon to step forth, and fight with him for having unluckily, tho' very honestly, said a thing, which Mr. *Foster* disapproves of.

As I have not the Honour of being a Member of the University of *Oxford*, and have not publish'd any Greek Author without Accents, I may, upon these Accounts, be thought more impartial; and for this Reason I have allow'd myself the Liberty of saying something in Vindication of that learned Body; that the World may not be impos'd upon by such an Outcry, and think that the University of *Oxford* has licens'd the printing of some very wicked Books. But I
desire

desire the Reader will judge by the Reasons, which I have set forth.

The University of *Oxford*, and the Editors under their Licence, undoubtedly had good Reasons for what they have done; and they are free, if they please, tho' I don't apprehend they will think themselves oblig'd, to account for their Conduct in this respect.—Mr. *Foster* also was free to offer his Reasons to the Public: but it would have been more to his Credit, if he had kept within the Bounds of Decency. No Reader will think that he has shewn any Attic Urbanity in concluding his Book with so much Acrimony. Nor will he be induc'd to entertain a favourable Opinion of the Greek Language, by having before him an unlucky
Proof,

Proof, that a Knowledge of that, and good Manners, don't always go together.

THERE is another thing, which it concerns the Reader to be inform'd of, but which I have not mention'd in the Dissertation, that I might keep, as strictly as possible, to the Point I had in View. — The Thing is this. Mr. *Foster* has, all along, produc'd Professor *Cheke*, and made him appear, as an Advocate on his Side. And yet I do not find that that learned Professor ever intended to introduce such a Method of Pronunciation, as Mr. *Foster* suggests. He has not said so; neither can such an Inference be justly made from any thing, which he has said on this Subject. — Indeed the Dispute between Bp. *Gardiner*

diner and Professor *Cheke* was of a quite different Nature. It had for its Object the Pronunciation of the Greek Vowels, Diphthongs, and Consonants only. — The Edict of the Bishop, as Chancellor, mentions only Vowels, Diphthongs, and Consonants; but saith not one Word of Accents. — The Pronunciation, which Professor *Cheke* practic'd and taught, is set forth by him in his first Letter to the Bishop; in which he mentions only Vowels, Diphthongs, and Consonants: and this Exposition he there^f saith is *Forma totius rei*. — This Pronunciation he had learned from his Predecessor Professor *Smith*, who wrote three Books in Vindication of it, which were ad-

^f Syll. Script. de L. Gr. P. II. p. 284.

dress'd by him to Bp. *Gardiner*. And in the second Book he sets forth the several Particulars, in which their Pronunciation consisted. And yet in none of these is there any Mention of the Nature, and Power of Accents. Nay, what is more, * Mr. *Foster* himself acknowledges, that Accents had no Share in this Dispute. So that I cannot see upon what good Foundation Mr. *Foster* could possibly produce Professor *Cbeke* for an Advocate in his Cause. ——— Professor *Cbeke* speaks of his Pronunciation of Greek Accents in a transient, general Manner; and without any Explanation. And, as in this Case, both Sides appeal to Antiquity; those, that make all acuted Sylla-

* Introd. p. 6.

bles long, as well as those, that do not, it is impossible to form an Argument, in favour of either Side, from such general Assertions, and Appeals; unless Particulars are set forth; which Professor *Cheke* has not, either professedly, or occasionally, done. But Mr. *Foster* thought, that the Name and Authority of Professor *Cheke* would give him Credit. Wishing therefore to have him appear an Advocate on his Side, he has, by a too hasty Inference, made him so; and, with a good Degree of Assurance, given this to his Readers for a certain Fact. But how precarious the drawing of Inferences in such a Manner is, will plainly appear by another Case. — *Velasquez* asserts,

^b Eff. p. 219.

ⁱ De Litt. Græcar. Pronunt. Rom. 1751.

that

that the accentual Pronunciation of the Greek Language, now us'd in the Offices of the Greek Church, is the same that has been us'd from all Antiquity.——Now, if *Velastus* had gone no farther, Mr. *Foster* might, with equal Justice, have produc'd him for an Advocate on his Side. But he would have been greatly mistaken. For *Velastus* explains himself, and saith, that they entirely neglected Quantity, pronounc'd all acuted Syllables long, and made short Syllables, that are naturally long.

that the accidental pronunciation of
the Greek language, now used in
the Office of the Greek Church,
is the same that has been used from
all Antiquity. — Now, if X
we had gone no further, Mr. B
might, with equal Justice, have
proposed that the Advocate on

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his Side. But he would be

47. penult. *dele* *in* *axón.*

ult. *r. in axón.*

57. 12. *dele* than short.

entirely neglected Quantity, pro-

nounced all actual Syllables long,

and needs their Syllables, that are

naturally long.

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**A SECOND
DISSERTATION
AGAINST PRONOUNCING THE
GREEK LANGUAGE
ACCORDING TO
ACCENTS.**

SOME Years ago I publish'd
a Dissertation *against pro-
nouncing the Greek Language
according to Accents.* In the Pre-
face to which I declar'd, that by
the Greek Language the Reader
was to understand the ancient Greek
Language, and by Accents those,
which are commonly us'd in writ-
ing and pronouncing that Lan-
guage.

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guage. And, at the ^a Beginning of the Dissertation itself, I also declar'd, that my Design was not to write against all Use of Accents (for some Accents are, and must be, us'd in all Languages) but to show, or endeavour to show, that the modern Way of placing Accents in the antient Greek Language is wrong, because it is — 1. arbitrary and uncertain. — 2. contrary to Analogy, Reason and Quantity. and — 3. contradictory to itself.

THIS has excited Mr. *Foster*, to compose, and lately to publish, an *Essay on the different Nature of Accent and Quantity*. And I cannot but be glad that so ingenious a Writer has taken this Subject into his Consideration. For the End, which we both have in View, is, I

• P. 6.

suppose,

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suppose, the same, viz. to discover, and establish the genuine Pronunciation of a most excellent Language. But as there is great Reason to apprehend that so much Success is not to be hop'd for, yet still the removing of a vicious Pronunciation would be a good Step towards it. And this was the immediate Design of my Dissertation.

THIS Disquisition, the Reader will observe, consists of Two Parts. The first relates to the Place of Accents; and the second to the Power of them. — Mr. *Foster* has bestow'd but few Strictures on the many Particulars, which I had mention'd under the first Part, and has insist'd chiefly upon the Nature and Power of Accents, or rather of the acute Accent. And this indeed is the main Point to be

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considered in the present Disquisition. For if the Nature and Power of the acute Accent be once settled, there will be less Reason to dispute concerning the Place of Accents.

I shall therefore confine myself to this Point. — As to the other Part of this Disquisition, I shall only beg Leave to lay before the Reader a Passage from *Scaliger*, which will not only enable him to form a Judgment upon the Subject in general, but by which he will also see that the Opinion concerning the Impropriety of the Greek Accents is not an Opinion, that was, *among other whimsical ones*, started, as Mr. *Foster*^b asserts, about ninety Years ago, by the younger *Vossius*. — And I shall do this with no small Satisfaction to myself,

^b Introd. p. 6.

self, as I find that some of my Thoughts on this Subject fall in with those of that great Man, whose very excellent Book *De Causis Ling. Latinae* I had not read, when I publish'd my first Dissertation. — The Passage has some Length; but the Goodness of it will make ample Amends to the Reader for his Trouble.

“ Quum Græci tam in ultima
 “ Syllaba singularum separatarum-
 “ que Vocum, quam in altera, ac
 “ tertia a fine Sede acutum impo-
 “ nere consuevissent; in consequen-
 “ tia, five contextu orationis, quos
 “ Accentus in fine ponebant, acu-
 “ tos omisere; proque eis graves
 “ substituere: idque eo egere con-
 “ filio, propterea quod acutus Ac-
 “ centus videtur tollere Syllabam
 “ ita, ut sequens Syllaba prematur:

De Causis L. L. c. 58.

“ in

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“ in qua tanquam fini suo quiescat
 “ vox. Quum igitur nihil habe-
 “ rent, quod sequeretur, nihil quo-
 “ que metuere: at cum esset vox,
 “ quæ subiret, cavere ne tanquam
 “ una fieret cum precedente. Id
 “ quod etiam in Encliticis evenire
 “ videretur. Igitur acunt τοὺς,
 “ et *περί*, et τὸν; quæ, cum con-
 “ texuere, gravibus insigniunt, τοὺς
 “ *περί*, τὸν ἄδεσιν. Nos vero hanc
 “ eandem animadvertentes ratio-
 “ nem, qua acutus accentus tollit
 “ Vocem in Syllabam, quam acuit
 “ ita, ut sequens prematur, in fine
 “ Vocis non ponimus, ne expecte-
 “ mus aliam Syllabam subeuntem,
 “ in qua Vox conquiescat: id quod
 “ Latini suis Libris omnes testati
 “ sunt, nullam apud nos supremam
 “ Syllabam acui. Acutus enim
 “ positus, aut exigit alias conse-
 “ quentes Syllabas, aut non. Si
 “ exigit,

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“exigit, igitur, non est ponendus
 “in fine vocum separatarum: si
 “non exigit, ergo in consequentia
 “quoque poni potuit. Sed falsi
 “Græci sunt, cum putarent gravem
 “Accentum nihil ad Vocem perti-
 “nere, sed ad Syllabas tantum, un-
 “de etiam Syllabicum vocavere.
 “Idcirco adducti sunt ut crederent,
 “turpe esse edere dictionem, quæ
 “nullo Accentu insigniretur, quasi
 “quum jura quoque absurdum
 “censent hominem intestatum mo-
 “ri. Id autem eveniebat, nisi acu-
 “tum in fine saltem reposuissent,
 “cum dictio in syllabis præcedenti-
 “bus neque illum haberet, neque
 “circumflexum. Sed ea ratio, aut
 “perspicienda fuit etiam in conse-
 “quentia, ubi gravem collocaissent;
 “aut ne in primis quidem vocibus
 “admittenda. Apud nos igitur aut
 “in penultima, aut in tertia a fine

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“ sedem ei statuere. Occupare au-
“ tem alias, initio propiores, Græci
“ sibi licere noluerunt; quos etiam
“ prisci Latini secuti easdem poste-
“ ris, imitatione potius, quam con-
“ filio ducti, Leges præscribere.
“ Nam quamobrem non liceat mi-
“ hi vocem tollere in quarta a fine,
“ nulla ratio musica potuit persua-
“ dere: possunt enim eodem teno-
“ re tam in Voce, quam in tibia,
“ aut fidibus deduci multæ vel bre-
“ ves, vel longæ. Quod si ideo
“ noluerunt, quia duabus syllabis se-
“ quentibus imminere acuta Sylla-
“ ba videatur, in quibus tractus
“ Vocis non immoretur: quod fie-
“ ret si essent plures: videamus
“ quam non recte seruant hæc.
“ Est eadem ratio tam apud Græ-
“ cos, quam nobis, sed diversus
“ modus. Nam utrique negant an-
“ te tria finalia tempora singula, id
“ est,

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est, ante tres breves Syllabas, acui
 posse Syllabam. Quare si duæ
 postremæ sint longæ, quoniam
 solvi possunt in quatuor breves,
 non potuit in præcedenti ulla
 syllaba acutus collocari. Ratio
 hæc una communis. At modus
 diversus sic. Græci, si ultima lon-
 ga sit, et penultima brevis, ulti-
 mæ longitudinem, ex qua fieri
 duæ breves possent, observarunt :
 at si penultima longa sit, et ulti-
 ma brevis, miseræ hujus penulti-
 mæ, tanquam ibi nulla esset, nul-
 lam rationem habuere. Latini
 contra ultimæ longitudinem non
 curarunt: penultimæ jus suum at-
 tributum retinere. Ergo jam de-
 prehendimus Accentuum horum
 cantillationem ridiculam, non na-
 tura, sed usu quodam gesticulato-
 rio constare. Videamus vero,
 quod et supra tetigimus, quam
 ipsa

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“ ipsa sibi suis non constet Legibus:
“ Principio Græci diphthongos ali-
“ quot, quas producebant in pro-
“ nunciando, quod affinebat ad
“ Accentuum Sedes, pro brevibus
“ habuere, ut *τέτυλος*. Præterea
“ Latini eadem ratione ultimas om-
“ nes neglexere. Postremo antepen-
“ ultimas omnes Græci longas, nul-
“ lo detracto tempore, acuto Ac-
“ centui postposuere. Quare si una
“ ex his vel in fine, vel in proxima
“ fini sede, solvatur in duo tempo-
“ ra, sane in quarto a fine tempore
“ Acutus ille Græculus, quem ab
“ ea Sede exulare jubent, invenie-
“ tur. Quare sapienter a posteris
“ factum est, qui præterquam in
“ quibusdam partibus Orationis, ut
“ in exclamationibus, indignationi-
“ bus, interrogationibus, nullum
“ hujus putidi Servitii jugum ferre
“ voluerint. Nam si ante acutum
“ in

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“ in eadem Voce plurimæ Syllabæ
 “ gravi pronunciantur, κακοφάμα-
 “ κευρίς, quare post illum totidem
 “ non possint? Quod si responde-
 “ ant, inclinari nequire tantum Nu-
 “ merum: quare, ubi nulla est quæ
 “ inclinetur, hunc eundem ipsum
 “ statuere? ut in præsentî exem-
 “ plo, nulla Syllaba secuta.”

Indeed both the Greek and Latin
 Grammarians have said many things
 on the Subject of Accents, that have
 no Solidity: And it is with good
 reason that *Scaliger* has pass'd a se-
 vere, tho' just Judgment upon their
 Doctrine in this particular, “ Om-
 “ nino hæc omnia ad ostentationem
 “ literatoriam sunt invec̃ta.” c. 64.

I shall now proceed to the Point
 I propos'd. And the first thing I
 shall do will be to consider some
 Passages out of *Dionysius Halicar-*
nassensis, which Mr. *Foster* thinks I
 have

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have greatly mistaken, or misrepresented.

I. The Passage, which ought to be considered in the first Place, is indeed of great Weight in the present Disquisition. And *Mr. Foster* seems very angry against it, not only upon account of its appearing in the Body of my Dissertation, but also for its Assurance in looking him in the Face even from the Title-page.—I shall set the Passage down, and then make some Observations upon it.

Ἡ μὲν γὰρ περὶ λέξις ἑδενος ἔτε ὀνομαστος ἔτε ρήματος βιάζεσθαι τὰς χρόνους ἔδὲ μετατίθησιν· ἀλλ' οἷας παρείληφε τῇ φύσει τὰς συλλαβὰς, τὰς τε μακρὰς καὶ τὰς βραχεῖας, τοιαύτας φυλάττει.

^a Est. p. 95.

^c Dion. Hal. π. Συναρ. S. 11.

1. Mr. Foster's 1st Charge against me is, that I have urg'd this Passage as *affording an invincible, and conclusive Argument against the Use of Accents in general among the old Greeks*, p. 90. and as if *Dionysius objected against the Use of Accents in general Pronunciation*, p. 94. and did in this Passage *declare against all Accents*, p. 96. — But my short Answer is, that this Passage was not produced by me for any such Purposes, but as an Argument against such an Use of Accents as alters and spoils the Quantity. I have all along allow'd the Use of Accents. And in the very Paragraph, in which I have produc'd this and another Passage from *Dionysius*, I declar'd that I produc'd them to prove, *that the Accents,*

Diff. p. 110, 1.

that

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that were first as'd, were agreeable to Quantity, and that they could not be considered but as they were agreeable to Quantity.

This Declaration is very plain : and, so far as it goes, is, I think, agreeable even to Mr. *Foster's* general Sentiments. And I cannot but observe here, that Mr. *Foster*, having in his Thoughts what had been asserted by some other Authors, against whom he was writing at the same Time, has, not only in this Place, but throughout his Essay, ascrib'd to me Consequences, which follow, or seem to him to follow, from their Assertions, but which I am not at all concern'd to vindicate. And, as to the present Charge, I ought to make this farther Observation ; that it does not, and cannot follow from any thing, that has been said by me, or others upon
this

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this Subject. For we all allow the Use of Accents as necessary: but *what* Accents, and *where* they are to be plac'd, are other Points.

2. Mr. *Foster's* next Charge against me concerning this Passage is, that I have mistaken the Sense of it, by not attending to the Context.

Let us see whether this be really so.

The Position, with which *Dionysius* sets out, is, that Musicians made Words submit to their musical Measures, and not their musical Measures to Words. Ἡ δὲ ὀργανικὴ τε καὶ ᾠδικὴ μῦσα τὰς λέξεις τοῖς μέλεσιν ὑποτάττειν ἀξιοῖ, καὶ ἔ τὰ μέλη ταῖς λέξεσιν. — To make good this Position, *Dionysius* produces Part of a *Chorus* in the *Orestes* of *Euripides*. — The Composers,
who

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who had set this *Chorus* to Music, made, as he tells us, the two Syllables of *σιγα* and of *λευκον*, and the two last of *αρεσυλης*, sound with the same Tone or Accent, and so spoil'd the Quantity. Now it is not pretended that the Quantity was spoil'd by making *σι*, *λευ* and *λης* short. It must therefore have been done by making *γα*, *κον* and *ευ* long. But this was the Effect of the Tone, which the Musicians put upon these three Syllables. For no other Reason is assign'd for their making *γα*, *κον* and *ευ* equal in Time to *σι*, *λευ* and *λης*, i. e. long, but the Tone or Accent, which was put upon them. — At the same Time that *Dionysius* blames the *Melici*, he blames also the *Rythmici* for their doing the same thing. Then follows the above Passage. And the whole concludes with a

Repe-

Repetition of the Doctrine contained in the Position, with which he had set out; but is express'd more fully and plainly, in respect to both of them, and to the thing itself.

Ἡ δὲ ῥυθμικὴ καὶ μουσικὴ μεταβάλλουσιν αὐτάς. (scil. συλλαβάς) μειῶσαι καὶ αὐξῆσαι, ὥστε πολλάκις εἰς τ' ἀνανηλία μεταχωρεῖν. ἔ γὰρ ταῖς συλλαβαῖς ἀπευθύνουσι τὰς χρόνους, ἀλλὰ τοῖς χρόνοις τὰς συλλαβάς. So that the general Sentiment of *Dionysius* was, that the Time, or Quantity was not to be alter'd upon any Account.

We do not know enough of the Music of the Antients, and of that particular Composition, which *Dionysius* censures, to judge of the Justness of his Criticisms. But yet this we must suppose, that the Instance, which he produces, was understood by him to come up to

C

his

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his Point; which was, that the *Melici* and *Rythmici* did, by their Tones, alter the Nature, the Quantity, the χρόνοι of Syllables, and made some short Syllables long, and some long Syllables short, contrary to what was constantly done in the *μετρη λέξις*, and *πολλήλοισι λόγοι*. — I am therefore led by this, by the Position with which *Dionysius* sets out, and by the Conclusion, to think that I have given the true Sense of the above Passage. — And I am farther confirm'd in this, because the Passage, under Consideration, taken in this Sense, is entirely agreeable to the general Doctrine, that runs through this Treatise of *Dionysius*. And that I am not mistaken in this will appear from *Mr. Walton's* Note upon the Passage itself. “ Insigne testimonium. Nihil sane apertius di-

“ ci

“ci potest contra receptam apud
 “nos Accentuum rationem, eo-
 “rumque Usum. Est autem suus
 “ex his etiam (seu iis potius, quos
 “Veteres adhibuerunt Accentibus
 “Sermoni Cantus, sed paucis opi-
 “nor notus. — This indeed, as
 I apprehend, is the Sense in which
 this Passage has hitherto been al-
 ways understood. And I do not
 see what Reason Mr. *Foster* could
 have for being so angry at my tak-
 ing this Passage of *Dionysius* in this
 Sense, as it is produc'd for an Ar-
 gument only against that Use of
 the acute Accent, which puts such
 a Stress upon short Syllables, as
 makes them sound long. — The
 Argument is certainly good in this
 Case, if *Dionysius* understood him-
 self, when he was blaming the *Me-
 lici* and *Rythmici*.

II. Another Passage of *Dionysius*, with the mistaking, or misrepresenting the Sense of which I am charged by *Mr. Foster* is in the same Section, and as follows :

Καὶ ἐκ ἀλλοθείας κέχρηται τῷ πρῶτῳ
 μᾶλλον εἰκόνι. μουσικὴ γὰρ τις ἦν καὶ ἡ
 τῶν πολιτικῶν λόγων ἐπισήμη, τῷ ΠΟ-
 ΣΩΙ διαλλάττουσα τῆς ἐν ᾧδαις καὶ ὀρ-
 γάνοις, ἐχὼ τῷ ΠΟΙΩΙ. Καὶ γὰρ ἐν
 ταύτῃ καὶ μέλος ἔχουσιν αἱ λέξεις, καὶ
 ῥυθμὸν, καὶ μελαβολὴν, καὶ πρέπον.
 ὥστε καὶ ἐπὶ ταύτης ἡ ἀκοὴ τέρπεται
 μὲν τοῖς μέλεσιν, ἄγειναι δὲ τοῖς ῥυθ-
 μοῖς, ἀσπάζεται δὲ τὰς μελαβολὰς, πο-
 θεῖ δ' ἐπὶ πάντων τὸ οἰκεῖον. ἡ δὲ δια-
 λαγὴ κατὰ τὸ μᾶλλον καὶ ἥττον.

Upon a Review of what I had
 said, and a Perusal of what *Mr.*
Foster has advanc'd on the contra-
 ry, I find no reason to think I had

^c *Ess.* p. 3.

mistaken

mistaken the true Sense of *Dionysius*.

THE Points, which *Dionysius* treats in this, and the following Sections, are those Particulars, which make Compositions *ἡδεῖαι* and *καλαί*. Now that by these Compositions he means all Compositions, in Verse as well as Prose, is evident. For after he had mention'd the four chief things, which, in his Opinion, made Compositions *ἡδεῖαι* and *καλαί*, viz. μέλος, ῥυθμός, μελαβολή, and τὸ ὠρέπον, he says, ὧν μὲν ἔν σοχάζονται πάντες οἱ σπαθῇ γράφοντες μέτρον, ἢ μέλος, ἢ τὴν λεγομένην ὠρὴν λέξιν, ταῦτ' ἐσι. And then *Dionysius* sheweth that we judge of the Exactness and Perfection of these in the same Manner that we judge of every thing, that is harmonious, i. e. by

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a Sense, which Nature has planted in us. — This he illustrates by instancing in the Performances of the *Melici* and *Rythmici*, of the *εὐμέλεια* and *εὐρυθμία* of which we judge, not by our own Abilities in performing, but by a natural Sentiment, *τὸτο μὲν ἐπιστήμης ἐστίν, ἧς οὐ πάντες μετελήφασμεν· ἐκεῖνο δὲ πάθος, ὃ πᾶσιν ἀπέδωκεν ἡ φύσις.* — This Illustration, the Reader will observe, goes no farther than the *μέλος* and *ρυθμός*. But afterwards *Dionysius* takes in the *μελαβολήν* and the *τὸ πρέπον*. And then his Illustration is carried on to Dancing as well as Music. *τεκμαίρομαι δὲ, ὅτι καὶ τῆς ἀργανικῆς μέσης καὶ τῆς ἐν ὤδαϊς γοητείας, καὶ τῆς ἐν ὀρχήσῃ χάριτος ἐν ᾧ πασι διευσοχέως, μελαβολὰς δὲ μὴ ποιησαμένης εὐχαίρης, ἢ τῇ πρέποντος ἀποπλανηθείσης, βαρὺς μὲν ὁ κόρος, ἀηδὲς δὲ τὸ μὴ τοῖς ὑποκειμένοις ἀρμότιον ἐφάνη.* — All this *Dionysius*

myſis applieth to the particular Poſition, which he had in View, viz. that we judge of the Excellence of the πολυτικοὶ λόγοι by the ſame Principle that we judge of the Excellence of the other things, he had mention'd; for the πολυτικοὶ λόγοι differ from them ΠΟΣΩ, in Degree, but not ΠΟΙΩ, in Quality. — They muſt have the ſame four Qualities to make them excellent, that are required to make Muſic, and Poetry ſet to Muſic, excell, tho' not in ſo high, or ſo perfect a Degree. And ſo it immediately follows. Καὶ γὰρ ἐν ταύτῃ καὶ μέλος ἔχουσιν αἱ λέξεις, καὶ ῥυθμὸν, καὶ μεταβολὴν, καὶ πρέπον. ὥστε καὶ ἐπὶ ταύτης ἡ ἀκοὴ τέρπεται μὲν τοῖς μέλεσιν, ἀγέται δὲ τοῖς ῥυθμοῖς, εὐπαύξει δὲ τὰς μεταβολὰς, ποθεῖ δ' ἐπὶ πάντων τὸ οἰκεῖον. ἡ δὲ διαλλαγὴ κατὰ τὸ μᾶλλον καὶ ἥττον. — So that in the Paſſage now under

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Consideration, by ΠΟΣΩΙ and ΠΟΙΩΙ *Dionysius* must have meant the same thing, that he expresses by μάλλον and ἥττον at the Conclusion of the Paragraph. And indeed these Expressions are so much the same in Sense, that some have thought that the latter might, for this reason, be left out of the Text.

All this receives a full Confirmation from Sect. 25: in which *Dionysius* sheweth how Prose Compositions may be made to resemble Poetry, viz. by having poetical Ornaments; but yet not so many as Poetry; and even by industriously concealing them: So that, without appearing too much, they may yet be perceived and felt.

Dionysius hath, in other Places, us'd the Word ΠΟΣΩΙ in the same Sense in which I understand it here.

So Sect. 17. ἐκ ἔχοντες δὲ εἰπεῖν ΠΟΣΩΙ,

ΣΩΙ, but not being able to say *how much*. And Sect. 18. ἀλλ' ὅμως ἄξι-
 όν ἐσιν ἰδεῖν ΠΟΣΩΙ διενήνοχεν ὁ ποι-
 ητὴς τῷ σοφιστῷ, *how much*, or by how
 many Degrees the Poet has excell'd
 the Sophist.

What hath been here said will, I
 trust, not only justify me from the
 Charge of having mistaken the
 Sense of this Passage of *Dionysius*,
 but also enable the Reader to judge
 of the Sense, that Mr. *Foster* has
 put upon it. — He understands
Dionysius to mean, that ^h oratorical,
 or common *Discourse* differs from
Music, not in the *Quality*, but *Num-*
ber only of Sounds, i. e. that the
 former takes in the Compass only
 of four or five Notes, but that Mu-
 sic takes in the Compass of twelve,
 fourteen, or more. But if *Dionysius*
 had meant this, after he had said

ἡ δὲ μουσικὴ τῷ λόγῳ ἑτεροῦ ἐστὶν ἡ ἀκρόασις
 ἢ ἡ ἀκρόασις τῷ λόγῳ ἑτεροῦ ἐστὶν ἡ μουσικὴ

Eff. p. 4. Note.

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τῷ ΠΟΛΩΙ διαλλάττουσα τῆς ἐν ᾧ οὐκ
καὶ ὀργάνοις, ἐκ τῷ ΠΟΛΩΙ, he
would certainly have subjoin'd, For
tho' Musicians make Use of a
greater Number of Notes, or
Sounds, than are made Use of in
the πολλοὶ λόγοι, yet the four or
five Notes, or Sounds, which are
made Use of in these, are of the
same Nature and Quality with the
like Number of Notes, or Sounds,
us'd in Music. Whereas *Diogenes*
forcibly leads us to a quite different
Sense, even to that, which is above
set forth, by subjoining this Exple-
nation, Καὶ γὰρ ἐν ταύτῃ καὶ μέγας
ἔχουσιν αἱ λέξεις, καὶ ῥυθμὸν, καὶ μέλο-
σιν, καὶ πρέπον: which is as much,
as if he had expressly said, the Dif-
ference, I mean, consisteth in the
ΠΟΛΩΙ of these things. — I leave
the Reader to judge of this; and
shall only say, that to me the Sense,
which

GREEK ACCENTS. 27

which Mr. Foster has put upon this Passage, appears forc'd and unnatural. — But far be it from me to say, as Mr. Foster doth of some others in a like Instance, that *he* has ignorantly misunderstood it, or basely misrepresented it; and much less that he has wilfully misconstrued it.

III. There is another Passage of *Dionysius*, which I shall consider. Not that I have made any Use of it, but because ^k Mr. Foster lays great Stress upon it; and yet, I apprehend, he has mistaken the Sense of it.

ⁱ Ρυθμοί τε ἄλλοτε ἄλλοι, καὶ σχήματα παντοῖα, καὶ τάσεις φωνῆς αἱ

ⁱ Introd. p. 17. Eff. p. 91, 94.

^k Eff. p. 96, 187.

^o Dion. Sect. 19.

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καλύμεναι προσφθίαι διάφοροι; ΚΛΕ-
ΠΤΟΥΣΑΙ τῇ ποικιλίᾳ τὸν κόρον.

I apprehend; Mr. *Foster* has carried the Meaning of this Passage much farther than *Dionysius* intended. — The true Sense of it seems very obvious. — *Dionysius*; in this Section, sheweth how a Composition is made beautiful, harmonious, and excellent by the μεταβολή. Καὶ ἔτι λέξις κρατίστη πασῶν, ἥτις ἂν ἔχοι πλείστας ἀναπαύλας καὶ μεταβολὰς ἀρμονίας. — Sameness, saith he, of the best things always createth Satiety; but when they are varied they, by this Variation, appear new. Κόρον γὰρ ἔχει καὶ τὰ καλὰ πάντα, ὥσπερ καὶ τὰ ἡδέα, μένοντα ἐν τῇ ταυτότητι. ποικιλλόμενα δ' ἐν ταῖς μεταβολαῖς ὡς αἰεὶ καινὰ μένει. — Now besides several other Variations, that ought to be made to prevent Satiety, *Dionysius*

sius saith, that various Figures are to be us'd ; and that the ῥυθμοί and προσωδαί are to be varied, i. e. that the same ῥυθμοί, or Feet, and the same προσωδαί, or Words, having the same προσωδία, must not be constantly, or too frequently us'd ; but that different Feet, and Words having different προσωδαί, must be introduc'd, that Satiety may be prevented by such a ποικιλία. —

This is all that *Dionysius* saith. and it is very evident that it cannot support that arbitrary, and preposterous placing, and changing the Places of Accents, which the present System prescribes. — The ποικιλία, which *Dionysius* meant, will produce Beauty, Harmony, and Excellence ; but the ποικιλία of the present System of Accents cannot but produce a disagreeable Satiety in another Way.

WHEN

WHEN *Dionysius*, Sect. 25, saith, that a Discourse is εὐρυθμος, which διαπεποίκιλται τισι ρυθμοῖς he means a Discourse, in which Words are us'd, that have different Feet. And so, if he had been speaking there of the προσωδαίαι, and had said, that a Discourse διαπεποίκιλται προσωδαίαις, he would have meant, a Discourse, in which Words are us'd, that have different Accents; and no more.

THIS agreeth with what *Dionysius* prescribes, Sect. 12. that we must not put ἐξῆς, close together, πολλὰ ὀλιγοσύλλαβα, μήτε πολυσύλλαβα, μηδ' ὁμοιότονα, μηδ' ὁμοιόχρονα; And universally, that we must τὴν ὁμοιότητά διαλύειν; and τὸν κόρον φυλάττειν, by avoiding a sudden, or close Repetition of the same Words,

Words, Parts of Speech, Figures, &c. The doing of which *Dionysius* there calls ποικίλλειν.

It appears very evident to me, that *Dionysius* understood ποικιλία and κόρος in this comprehensive Sense. — The ποικιλία in Sect. 12. is said to arise from the γραμμάτων φύσις, and the συλλάβων πλοκή παῖδοις σχηματιζομένη, without any Mention of the προσωδιαί. — In Sect. 13. after *Dionysius* had mention'd the μέλος, ῥυθμός, μελαβολή, and τὸ πρέπον, he adds: Ἐξ ἀπάντων δὲ φημι τῶν ἐπιηδεύεσθαι δεῖν τὸ καλὸν ἐν ἀρμονίᾳ λέξεως, ἐξ ὧν περ καὶ τὸ ἡδύ. Αἰτία δὲ καὶ ταῦτα, ἢ τε τῶν γραμμάτων φύσις, καὶ ἡ τῶν συλλαβῶν δύναμις ἐξ ὧν πλέκεται τὰ ὀνόματα. Again without any Mention of the προσωδιαί. — And in Sect. 15. *Dionysius*, after he had said that there

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there was a great Difference between Letters, both as to their Power and Sound, adds, that the best Writers always endeavour to form a ποικιλία by a proper Disposition of Letters and Syllables according to their Powers and Sounds. Ταῦτα δὴ καλὰ μαθόντες οἱ χαριέσατοι ποιητῶν τε καὶ συγγραφέων, τὰ μὲν αὐτοὶ τε καλῶσκειν ἄξουσιν ὀνόματα, συμπλέκοντες ἐπιηδείως ἀλλήλοις τὰ γράμματα· καὶ τὰς συλλαβὰς δὲ οἰκείως, αἷς ἂν βέλωνται παρὰ τῆς ὁμοειδίας, ποικίλως φιλοτεχνῶσιν. Still without any Mention of the προσωδία. And the κόρος in Sect. 11. is said to arise from the not adapting every thing in general to the Subject. βαρὺς μὲν ὁ κόρος, αἰνδὲς δὲ τὸ μὴ ὑποκειμένοις ἀρμότιον.

IN the many Passages, which *Dionysius* produceth out of ancient Authors, and which he blameth for

for their Stiffness, Asperity, and Want of Harmony, he never mentions this ποικιλία προσωδιῶν. And yet, if by ποικιλία προσωδιῶν he meant the System of Accents, which we now have; and if these take off, or lessen that Stiffness, Asperity, and Want of Harmony, which he censures, he would certainly, one would think, have taken Notice of them in these Instances: And indeed he ought, in Justice to those Authors, to have done it. For we find the same ποικιλία προσωδιῶν, according to the present System, in *Hegesias* that we do in *Demosthenes*; and the same in *Pindar's* Dithyrambic, that we do in *Homer*.

BESIDES all this, there is, I apprehend, a Fault in the common

^m Dion. Sect. 22.

D

Reading

Reading of this Passage. Instead of ΚΛΕΙΠΤΟΥΣΑΙ, I think, we should read ΚΛΕΙΠΤΟΥΣΙ, and refer it to ῥυθμοί, σχήματα and τάσεις. For otherwise there is no Verb to answer to these three Nominative Cases. — With this Reading, ποικιλία will not be restrain'd to τάσεις, but will take in ῥυθμοί, σχήματα and τάσεις. — And what seemeth to confirm this Reading is, that, in a few Lines after, the Word ποικιλία is twice us'd in this comprehensive Sense. Whereas, if *Dionysius* had, in the above Passage, refer'd ποικιλία to τάσεις only, one would, of Course, expect that in these two Places he would have said ποικιλία τάσεων. But, instead of this, he makes the Want of ποικιλία, for which he censureth the Followers of *Isocrates*, to consist in quite different things. περὶ τὰς μεταβολὰς

ἑορὰς, καὶ τὴν ποικιλίαν ἔ πανυ εὐτύ-
 χουσιν· ἀλλ' ἔσι παρ' αὐτοῖς εἰς περιό-
 δον κύκλος, ὁμοειδῆς σχημάτων τάξις,
 συμπλοκὴ φωνηέντων ἢ αὐτῇ.——And
 when he saith, that no Writers ever
 made Use of ποικιλίαις εὐρωτέραις,
 than *Herodotus*, *Plato* and *Demof-*
thenes, the Word εὐρωτέραις cannot
 but be thought a very improper
 Epithet to ποικιλίαις τάσεων.

THO' this Passage, when duly
 consider'd, falls greatly short of
 what Mr. *Foster* would have it say,
 yet is it produc'd by him as par-
 allel to a Passage in *Quintilian*,
 which heⁿ enlarges upon, with a
 Design of making these two Pas-
 sages communicate Light to each
 other. But the Passage in *Quinc-*
tilian, when rightly consider'd,
 will be found to answer his Pur-

ⁿ Eff. p. 167, 183, &c.

pose as little as that of *Dionysius*.

“ ° Accentus quoque cum rigore quodam, tum similitudine ipsa minus suaves habemus; quia ultima Syllaba nec acuta unquam excitatur, nec flexa circumducitur, sed in gravem, vel duas graves cadit semper. Itaque tanto est Sermo Græcus Latino jucundior, ut nostri Poëtæ, quoties dulce Carmen esse voluerant, illorum id Nominibus exornent.”

This Passage hath considerable Difficulties. — It would not be an easy Matter to say what *Quintilian* meant by a *Similitudo* of Accents, if he had proceeded no farther. But he hath explain'd himself by saying, that the Greeks plac'd the acute and circumflex upon the last Syllable, which the

° Instit. l. xii. c. 10.

Latins

Latins never did, and that, upon this Account, the Latin Accents were not so sweet as the Greek. — One cannot indeed refuse to *Quintilian* the Priviledge of being his own Interpreter. But then, as the Latins had the same Number of Accents with the Greeks, it cannot easily be conceiv'd how a Difference, arising from the mere placing of Accents as to one Syllable only, could cause a Difference in the Sweetness of them; and such a Difference too as would, in this respect, give a considerable Advantage and Superiority to the Greek Language: unless it can be prov'd that the placing of Accents on final Syllables is more harmonious than the placing them on penultimates and antepenultimates.

BUT what is more material. If this Point be accurately consider'd, no such Difference between the Latin and Greek Accents will be found as *Quintilian* suggests.—— For the Circumflex containeth an acute and a grave. Therefore when it is plac'd upon the last Syllable of a Greek Word, and resolved into its constituent Parts, the Pronunciation of this Word will end in a Grave. And tho' an Accent be plac'd upon the last Syllable of a Greek Word, yet this is to take Place only when the Word is pronounc'd separately. For in Discourse the final acute is always turn'd into, and pronounc'd as a grave. Where then is the real Difference, in this respect, between the Latin and Greek Accentuation? What Foundation does this afford to

to blame the Latin manner, as less harmonious and diversified than the Greek?

Quintilian appears still more prejudic'd in favour of the Greeks, by what he says at the Close of this Passage. For what Latin Poets have, in order to make their Compositions more harmonious, made Use of Greek Words, merely because they were accented upon the last Syllable?

This Prejudice was not peculiar to *Quintilian*. The Romans in general were fond of every thing, that was Grecian. And in this they were not always led by Reason, but were sometimes misled by Admiration: as *Quintilian* himself acknowledgeth. “ Sed res tota magis
“ Græcos decet, nobis minus succedit;
“ nec id fieri Natura puto,
“ sed alienis favemus; ideoque,

D 4

“ cum

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“ cum κελευμένα mirati sumus, in-
 “ *curvicervicum* vix a risu defendi-
 “ mus.” *Lib. i. c. 5.* May not
 therefore what *Quintilian* hath
 said, in Commendation of the
 Greek final Accent, with Justice
 be consider’d as an Instance of that
 general Prepossession, which the
 Romans entertain’d for the Greek
 Language, and which, he acknow-
 ledgeth, was not always founded in
 Nature and Reason?

Quintilian certainly was a Man
 of great Judgment; but yet he was
 not infallible. He hath mistaken
 the Sense of some Authors, whom
 he hath quoted. he hath commit-
 ted some Errors in Points of Gram-
 mar; and even in his Endeavours
 to make out, in other respects, the
 superior Sweetness of the Greek
 Language above the Latin; as may
 be seen in our learned *Gataker’s*
 Diatrib.

Diatrib. de N. Instrumenti Stylo,
c. 2.

IN reality therefore there is nothing in this Passage of *Quintilian*, or in that of *Dionysius*, that can make out the ποικιλία, which Mr. *Foster* intended, or ^p supply him with a full and satisfactory Answer to some Objections brought against the modern accentual Marks. For, notwithstanding this pretended Disparity, and consequent Sweetness, the Pronunciation of all Words in συνεπεία, or Construction, in the Greek Language, whose last Syllable is mark'd with a Circumflex, or an Acute (when separate) doth in reality end in a Grave. And so the Harmony is, in both Cases, the same.

^p Eff. p. 183.

HAVING

HAVING consider'd the above Passages of *Dionysius* as far as seem'd necessary, I shall now proceed to the main Point, viz. the Consideration of the Nature, Power, and Force of the acute Accent.

THAT the Elevation and Depression of Sounds are distinct from the Continuance of them is a Point, which no body will deny. But yet what may be express'd by mere Sounds cannot equally be express'd in the Pronunciation of Words and Syllables. — On this is founded the Difference between vocal Utterance and Singing. — When Words are set to Music then they are sung, and the Modulation is, strictly speaking, *μουσική*. But when Words are only utter'd, then the Modulation is only said to be musical; a Modulation, which bears some

some Relation, and Resemblance to Music; as all Sounds do. —

For this Reason, Speaking is call'd

μουσική τις ἐπισήμη, *Dionys.*, λογῶδες τι μέλος, *Aristoxen.*, *quidam Cantus obscurior*, *Cic. quasi quidam Cantus*, *Diomed.* L. ii. de Accent. —

There is as much Difference between musical and Music, as there is between poetical and Poetry. So that when any Term, which is proper to Music, is applied to accentual Pronunciation, it ought to be understood in a qualified Sense, i. e. with such Allowances, as the Difference or ποσότης between them requires. Otherwise there will be no Difference between speaking or pronouncing and singing: which is the very thing to be avoided.

“ Sit autem in primis lectio virilis

“ — non tamen in Canticum dif-

“ soluta, nec plasmate (ut nunc a
plerisque

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“ plerisque fit) effeminata. De
 “ quo genere optime C. Cæsarem
 “ prætextatum adhuc accepimus
 “ dixisse: *Si cantas, male cantas:*
Si legis, cantas. *Quinct.* Inst. Lib. i.
 c. 8.

Those, that have endeavour'd to give an Idea of the Greek Accents by comparing them with the Notes, that are us'd in Music, have, so far as Illustration goes, done very well. But if we carry this farther, and to a Degree of Strictness, we shall do very ill: because this will confound vocal Utterance with Singing.—

And this affords another Reason why, in the second Passage of *Dionysius* which has been consider'd, ΠΟΣΩΙ cannot be taken in the Sense, in which Mr. *Foster* would have it understood. For if ΠΟΣΩΙ means, according to ^a Mr. *Foster*,

^a Eff. p. 4.

that

that oratorical, or common Discourse differs from Music only in the Number of Sounds, i. e. that the former has only four or five Notes, but that the latter has many more, then the accentual Pronunciation of a Greek Sentence will not differ from the finging of the same Sentence, when set to four or five corresponding Notes in Music, i. e. it will, in both Cases, be a Song. Whereas, on the contrary, so long as vocal Utterance and Singing shall subsist, there will ever be an essential Difference, a Difference ΤΩΙ ΠΟΣΩΙ between them, tho' the Number of Notes, us'd in both Cases, be the same, and within the same Compass. And the same ΠΟΣΟΤΗΣ would still subsist, whether the Number of Notes us'd in Singing were reduc'd to four or five, or the Number of Sounds in vocal Utter-

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ance were encreas'd to ten, twelve, or more; because that, in all these Cases, the one would be Singing, and the other vocal Utterance. *This* is perform'd by the Application of the Organs of Speech according to the proper Offices, which Nature has assign'd them; but *that* is perform'd by the Modulation of Sound according to the strict Rules of Music, and without any Articulation.

THE Ear is the proper Judge of Quantity, and of the Power and Force of Accents. And according to *Cicero* and *Quintilian* it is the best Judge. "Aurium est admirabile quoddam, artificiosumque Judicium, quo judicatur." *Cic. de Nat. D. L. ii. 58.* "Quarum est Judicium superbissimum." *Orat. S. 44.* *Quintilian* speaks of the

the *Aurium Mensura* as the Rule, by which Verses were made before the Invention of Feet. “^r Poëma “ nemo dubitaverit imperito quo- “ dam initio fufum, et Aurium “ Mensura, et fimiliter decurren- “ tium Spatiorum observatione effe “ generatum; mox in eo repertos “ pedes.” And he allows the same Judgment of the Ear as to Compo- sitions in Prose. “ Quem in Poë- “ mate locum habet Verfificatio, “ eum in Oratione Compositio. “ Optime autem de illa judicant “ Aures, quæ et plena sentiunt, et “ parum expleta defiderant. — Τεχμήριον μέτρα ἀκοή. — εἰ δὲ τὸ κρίνον ἐστὶν ἀκοή, τὸ κοσμεῖν ἐστὶ φωνή· ὥς γὰρ τὸν ἦχον τῆς εὐρυθμίας ἐκτεί- νουσα τε καὶ συσέλλουσα φωνὴ σχηματίζει ἢ τὰς συλλαβὰς, ὥτως εἰσδεξαμένη κρίνει ἀκοή. *Longinus*. Edit. Hudson. Præf.

^r Instit. l. ix. c. 4.

GRAM-

GRAMMARIANS divide Quantity into short and long. But Philosophers consider Syllables more accurately, and observe many Degrees in each of the Orders of short and long Syllables.——To explain this, I must go back to the very Elements of Quantity. And in doing this I shall follow, and enlarge upon the Principles of *Dionysius*.——This Method will bring the present Disquisition into a narrower Compass, give a clearer View of the Subject Matter of it, and enable the Reader to judge of himself of several things, which Mr. *Foster* has advanc'd in different Parts of his Essay, without my referring to them particularly: which would be tedious, and unpleasant both to the Reader and myself.

THE

THE following Paradigm exhibits to the Eye a Progression of Quantity from the shortest to the longest Syllable:

ἡμίφωνοι		
ο	ἄφωνον καὶ ἡμίφωνον	ή
οἶδος		ἡλᾶσ
ροῖδος		ληγω
τεροπος		πληγη
εροφος		Σπληνίς
ὄτ'		Σπλην
		Σφηξ

Let us now make some Observations.

I. THE several Consonants, that are join'd in the same Syllable with the Vowels ο and η, are so many Additions, that make themselves sensible to the Ear. — They are call'd • *πρόσθηται ἀκυσταί*, and ἀνέτη-

Dionys. Sect. 15.

E

ταί.

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ταιί. And so ρο is longer than ο, τρο longer than ρο, ςρο longer than τρο, λη longer than η, πλη longer than λη, Σπλη longer than πλη; and οτ' is longer than ςρο, Σπλην longer than Σπλη, and Σφηξ longer than Σπλην.

II. A CONSONANT join'd with a Vowel, but following it in the same Syllable, makes that Vowel longer than any Number of Consonants do, that are plac'd before it. — The Reason of this is, that the Vowel, being the most essential Part of the Syllable, the Voice always hastens to seize it. — And, in order to do this, it flurs over all the Consonants that are plac'd before it; so that the Voice suffers little or no Delay. But the Case of the Consonant that follows is not the same. It cannot be slur'd over; but

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but must be pronounc'd full and distinct: otherwise it would run into, and be confounded with, the following Syllable. By this Mean the Voice is delay'd more in the latter, than in the former Part of the Syllable: and *οτ* is longer than *ερο*, and *ην* longer than *Σπλη*. —

For this Reason, a short Vowel can be follow'd but by one Consonant in the same Syllable, tho' it may be preceded by more. — The *Rythmici* allow'd half a Time to a Consonant, when it follow'd a Vowel. *οιον την ως, οι γραμματικοι λεγουσιν ειναι δυο χρονων· οι δε ρυθμικοι δυο ημισεως· δυο μεν τẽ ω μακρẽ, ημισεως δε χρονẽ τẽ ς. παν γαρ συμφωνον λεγεται εχειν ημισιν χρονον. Schol. in Hephaest. p. 78. Ed. 1553.*

On this is founded an ingenious Observation of Mr. *Dawes* concerning the *Æolic Digamma*, which, in

its Power, answers to our W.

“ Hæc utique inter duas vocales in-

“ tercedens in diversis pro arbitrio

“ Syllabis enunciari poterit. Verbi

“ utique λυω priorem pro lubitu

“ constituere licebit vel λυ vel λυω :

“ Si a vocali claudatur λυ-ω, non

“ poterit non corripī : Sin a con-

“ sonante λυω-ω, eam simul ac

“ pronunciari, ea erit oris figura-

“ tio, ut ante sequentem vocalem

“ altera ω (λυω) necessario sit effe-

“ renda. Similis est ratio prosoedi-

“ aca verborum αωρ, δαωιζω,

“ διωα, ολωωρ, aliorumque haud

“ paucorum.” Miscel. p. 165, 6.

III. Tho' these several Differences are sensible to an attentive Ear, yet, as they are too nice for common Use, Grammarians have made but one general Division of Syllables into short and long. And
when

when they say, that a long Syllable has twice the Time of a short Syllable, this must be understood in a general Sense, and in relation principally to the Vowels, that are in them; as they are long or short, either by Nature or Position. As ω has twice the Time of o , and η twice the Time of ϵ : and o and ϵ , when they are follow'd by two Mutes, are reckon'd equal to ω and η .——But, in a strict Sense, there are several Degrees of Length in each of the Orders of short and long Syllables, according to the several sensible Additions, that are made to Vowels. —— This is evident from the above Paradigm, and the first Observation. And hence it follows, that tho' ω has twice the Time of o , yet it has not twice the Time of $\epsilon\phi o$, because *this* has the sensible Additions of three

E 3 Consonants:

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Consonants: nor has $\epsilon\rho\omega$ twice the Time of $\epsilon\rho\sigma$, because tho' ω has twice the Time of σ , yet $\epsilon\rho\omega$ has not twice as many, but only the same sensible Additions that $\epsilon\rho\sigma$ has.

UPON these Principles it was that the *Rythmici* said, that the first Syllable of a Dactyl, tho' long, was shorter than a perfect Syllable. But as they were not able to say how much, they call'd it Ἄλογον. Οἱ μέντοι ῥυθμικοὶ τέττε τῇ ποδὸς τὴν μακρὰν βραχύτεραν εἶναί φασι τῆς τελείας· ἂν ἔχοντες δὲ εἰπεῖν ποσῶ, καλῶσιν αὐτὴν Ἄλογον. By a perfect Syllable, I suppose, was meant a long Syllable, that had all the sensible Additions, which a long Syllable could have.

† Dion. Sect. 17.

IV. IN

IV. In general, every sensible Addition, that is made to the latter Part of a Syllable, must cause a more sensible Delay in the Pronunciation of it, and make it proportionably longer than any Addition, that is made in the former Part of it. — And this seems to me to be the Case of the acute Accent. For the Pronunciation of a Syllable depends upon the Body of the Syllable founded. Now this Body is made up, not only by the Letters in the Syllable, but also by the Stress that is added to it, or by the Delay that is caus'd by the acute Accent. And every such Delay is a *βραδύτης τις τῇ χρόνῳ*.

THE ancient Greek Grammarians did not think that the acute Accent was a mere Elevation of the

the Voice. They ascrib'd to it a Power of lengthning Syllables, and making short Syllables long. They did not say, that this Accent was pronounc'd long or short, according to the Length or Shortness of the Syllables, with which it was join'd. For then the Accent would have been said to be pronounc'd long, because the Syllable, with which it was join'd, was long; but on the contrary they said, that a short Syllable became long, because it was join'd with an acute Accent. They must therefore have ascrib'd to this Accent a Power of making short Syllables long.

And 'it is observable, that they never ascrib'd to the grave Accent any Power as to Quantity. And yet, if this Accent be the Reverse of the acute, (as Grammarians represent it) it would, one would think,

think, follow, that a Grave would have been presum'd to have a Power of making a long Syllable short, as the Acute was thought to have of making a short Syllable long.— But this has never been suggested. And I cannot assign any Reason for this, but that it was thought there was a peculiar Power in the acute Accent, which, by the Stress it laid upon a short Syllable, did, in all Cases, make it longer than short, and, in some Cases, long. For in all the Ways of making a long Syllable short, which Grammarians mention, they never say, that this was done by virtue of the grave Accent.

THE *Metrici* did not allow themselves so great a Latitude in the Time of Syllables as the *Rythmici*. And yet they gave a greater
Length

Length to a short Syllable, when it had an Acute, than they did to the same Syllable, when it had not that Accent. So the *Scholias*t upon *Hephæstion* *. Ἰστέον ὅτι παρὰ τοῖς μετακοῖς ἢ ὀξύτονη συλλαβῇ μείζων ἐστὶ τῆς βαρυτομένης, οἷον ἡ λος συλλαβῇ, ἢ ἐν τῷ καλός, μείζων ἐστὶ τῆς ἐν τῷ φίλος. γίνεσθαι γὰρ βραδύτης τις τῇ χρόνῳ διὰ τῆς ὀξεύας.

THE same *Scholias*t says there are several Ways, by which a short Syllable may be made long. And the second Way, which he mentions, is by the Acute. * Δεύτερος δὲ τρόπος τῶν τὴν βραχεύαν εἰς μακράν ἀναφέροντων, ὁ διὰ τῆς ὀξεύας. αὕτη ὅν ἢ ὀξεύα ἐπικειμένη τινὶ τῶν βραχέων ἢ βραχυτομένων διχρόνων, μηκύνει ὥς ἐπὶ τῇ,

* P. 78.

* P. 77.

ἢ Τρῶες δ' ἐρρίγησαν ἰπὲρ ἰδὼν αἰόλον ὄφιν.

ἰδὼς ὁ τελευταῖος πῆς πυρρίχιος μὲν ὑπάρχει· ἐπειδὴ δὲ τὴν ὀξεῖαν ἔχει ἐπικειμένην ἐπὶ τὸ ο, ἀντὶ τροπῆς παρείληπται, τῆς ὀξεῖας μηχανώσης τὸ ο, καὶ ἐκ ἀκαίρως· δοκεῖ γὰρ ἡ ὀξεῖα ἀναλαινόμενη τῇτε φωνῇ, καὶ αὐτῇ τῇ θῆσει καὶ διατύπώσει τῇ χαρακτῆρος· ἐαυτῆς τὴν βραχεῖαν ἀνακαλεῖσθαι εἰς ἑτέραν τάξιν. ἢ ὅτι ὀξεῖα τοιαύτῳ ἔχει φύσιν καὶ δύναμιν, ὥς μὴ μόνον ἐπικειμένη ἐπάνω βραχείας, μηχανεῖν αὐτῷ, ἀλλὰ καὶ προκειμένη, καὶ μελακειμένη, δύνασθαι τῇ βραχείᾳ χρόνον χαλεπεῖσθαι.

The Reader will be pleas'd to observe here, that what I call the Strefs of the Acute, the *Scholiast* calls θέσεις καὶ διατύψεις τῇ χαρακτῆρος ἐαυτῆς. Now the θέσεις were Pauses, or Stops, that caus'd a Delay in pronouncing. “¹ Lectioni

¹ Il. μ. ver. 208.

² Diomed. l. ii. col. 432.

“ pos-

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“*posituras* accedere, vel distinctiones
 “oportet, quas Græci *θέσεις* vo-
 “cant, quæ inter legendum dant
 “Copiam Spiritum reficiendi, ne
 “continuatione deficiat. So that
 according to this *Scholiast* the Acute
 caus'd a Delay in pronouncing, as
 well as the Stops. — These *posi-*
turæ are also call'd *θέσεις* by *Do-*
natus.

EUSTATHIUS delivers the same
 Doctrine in his Comment upon the
 following *b* Verse of *Homer*,

Βῆν εἰς Ἀϊόλα κλυτὰ δώματα —

λαγαρότης ἐστίν, ὡς τῷ Ἀϊόλῳ ἀλλή μα-
 κρὰς ἔχοντι τὴν πρῶτην ἀλήγησαν. —
 Θεραπεία δὲ τῷ τοιούτῳ μελικῷ πάθος
 μάλιστα ἢ ὀξεία, δυναμένη ἐκλείπειν, ὡς

a Col. 1742.

b Odyss. K. ver. 60. Edit. Rom. V. III.
 fol. 1647.

ἀλλαχῇ

ἀλλαχῆ ἐρρέθη, ὃ μόνον βραχὺ φωνῆεν
ὡ ἐπίκειται, ὡς ἐν τῷ αἰόλον ὄφιν, ἀλλὰ
ἢ τὸ πρὸ αὐτῆς, ἢ τὸ μετ' αὐτήν. —

The Place, to which *Eustathius* refers, is, I suppose, *Odyss.* Γ. ver. 230. V. III. fol. 1464, 5. And it ought to be observ'd, that what *Eustathius* and the *Scholias*t say concerning the Power of the Acute may, for aught that appears to the contrary, extend to remote Antiquity. For they do not mention this as a thing, that was advanc'd only by some, and denied by others, but as a general, receiv'd Principle. And *Eustathius's* Words, in the Place last refer'd to, are, οἱ τόνοι, μουσικῆς ὄντες ἀπηχήματα, ὡς φασιν οἱ παλαιοὶ, ἔχουσι τοιαύτῃ δυνάμει.

All, that I produce these Authorities for, is to show the Sentiments of the antient Grammarians on this Subject. And if we admit
the

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the System of Accents, which we have receiv'd from them, there seems to be the same Reason to admit what they teach concerning the Power of the acute Accent. Whether other, and better Solutions can be given of the Cases, which they mention, is a Point, which I have, at present, nothing to do with.

To prove that the antient Grammarians thought that the acute Accent gave a greater Extent, of Quantity to Syllables, I had produc'd the following Passage from *Dionysius Thrax*^c. Τὸν ὡς δὲ ἄδομεν ἢ τὴν φωνὴν ἐνυψώμεν ποιεῖμεν. — This hath been objected to by ^dMr. Foster: tho' he owns at the same Time, that if *Dionysius*

^c Diff. p. 67.

^d Est. p. 154.

had here said *φωνὴν μακρότεραν* instead of *εὐρύτεραν*, it might have been some Confirmation of my Assertion.—

If so, I am content to leave it to the Reader (after he has perus'd the above Citations, and what I shall add here) to judge whether *Dionysius* by *εὐρύτεραν* did not mean the same thing, as if he had said *μακρότεραν*.—— I apprehend that *φωνή* here is the same as *φωνή ἐγγράμμα*Ⓢ, *Gaza*, *Lascares*, *φωνή ἑνάρθρον*Ⓢ, *Dionys. Halicar.*, *φθόγγον*Ⓢ, *ἑνάρθρον*Ⓢ, *ἐγγράμμα*Ⓢ, *Pollux*; and that it signifieth, not a mere Sound, but the Enunciation, or vocal Utter-

^e Ἀρχαὶ μὲν ἐν αἰσι τῆς ἀνθρωπίνης καὶ ἐνάρθρα φωνῆς, αἱ μάλιστα διχομενοὶ διαίρεσιν, ὥς καλεῖται σοιχεῖα καὶ ῥεῖματα. ῥεῖματα μὲν, ὅτι ῥεαμμαῖς τισὶ σημαίνειται σοιχεῖα δὲ, ὅτι πᾶσα φωνὴ τὴν γένεσιν ἐκ τῶν λαμβάνει πρῶτον, καὶ τὴν διάλυσιν εἰς ταῦτα ποιεῖται τελευταίαν. π. Συνθ. Sect. 14. and so *Vox* in *Quintilian*, *Instit.* L. i. c. 5. and *Diomed.* L. ii. col. 425.

^f Lib. II. c. iv. S. 114.

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ance of a Word or Syllable. — When therefore it is said that a Tone, or acute Accent, makes the Enunciation, or vocal Utterance of a Word or Syllable *εuryτεραν*, this cannot signify *oxuyτεραν*, less *baruyτεραν*, and much less *brachuyτεραν*. What then can it signify but *makroyτεραν*? — *εuryς* in general signifieth Extension every Way. But sometimes it signifieth Extension only in Breadth, in Contradistinction to Height,

Ἔ Τύμβον δ' εἰ μάλα πολλὸν ἐγὼ πονέεσθ' ἄνωγα,
Ἄλλ' ὀπισκία ποῖον' ἐπεῖτα δὲ καὶ τ' Ἀχαιοὶ
Ἐυρύν θ' ὕψηλόν τε τιθήμευκα,

If I have committed any Fault here, it must be in my understanding *Dionysius Thrax* in the same Sense, in which the *Scholias*t upon *Hephæstion*, and *Eustathius* would have understood him. *Dionysius* was giving a grammatical

ἢ 1h ψ. ver. 245, &c.

Defi-

Definition. And accordingly I understood *εuryterey* to mean the same thing here as *maxyterey*: and for the same Reasons, and upon the same Authorities, I still understand it in the same Sense; and think it very expressive of the Idea intended to be convey'd.

As to ^h Mr. *Foster's* saying, that *εuryτης* relates to a Measure of the Voice, totally distinct from the Height and Length of it, tho' join'd with them both, and referring to his first Chapter, and to *Scaliger* for a full Explanation of this, I do not apprehend, that what is there said by Mr. *Foster* can be applied to the present Case. For what Mr. *Foster* there advances, and would support by the Authority of *Scaliger*, is the *Emphasis*: whereas, by the *Afflatio Vocis in latitudine*, *Sca-*

^h Est. p. 154.

liger means the Breathings in general, and not what is peculiarly call'd the *Emphasis*. For *this* regards but one particular Syllable, or Word, or Part of a Sentence, whereas the *Afflatio Vocis in latitudine* of *Scaliger* regards every Syllable, and makes Part of their Body: and it is the vocal Utterance of this Body, which heⁱ calls Quantity. — Besides, the *Emphasis* is not rank'd by the Grammarians among the *προσωδιαί*, but by the Rhetoricians among the Figures of Speech.

To give a farther Support to this *ἐντύτης* or *Emphasis*, Mr. *Foster* produces a Passage from the 20th Chapter of *Aristotle's* Poetics; where he is treating of the Powers and Letters of Speech; and says, ταῦτα δὲ διαφέρει σχήμασι τε τῶ σο-

ⁱ De Causis Ling. Lat. Lib. ii. c. 52.

μαλ', ἢ τόποις, ἢ δασύτηι, ἢ φιλό-
τηι, ἢ μήκει, ἢ βραχύτηι, ἔτι δὲ ἢ
ὀξύτηι, ἢ βαρύτηι, ἢ τῷ μέσῳ. —

Aristotle mentioneth here several distinct things, which together make up the Body, or Quantity of every Syllable: but from none of these can the *Emphasis* possibly be made out. — I suppose, Mr. *Foster* would ground it upon the δασύτης and φιλότης; but, I am persuaded, every unprejudic'd Reader will understand these to mean only the Breathings, or Aspirations.

It will not be improper to consider and produce here what the same *Scholias*t upon *Hephæstion* saith concerning the rough Breathing; which, with him, is the fourth Way, by which a short Syllable may be made long. For in

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this, as well as in the Case of the Acute, a like Effect proceeded from a like Cause, viz. a sensible Addition of Time.

* Αὕτη τοίνυν ἡ δασεΐα, ἐπικειμένη, καὶ μελακειμένη, καὶ προκειμένη, τὴν βρα-
χεΐαν εἰς μακροῦν ἀνάγει· ἐπικειμένη
μὲν. ὡς ἐπὶ τῇ

¹ Ἔως ὃ ταῦθ' ὥρμανε καὶ φρένα, καὶ καὶ θυμόν.

προκεφάλῃ γὰρ ὅλη τῇ σίχῃ, τὸ μὲν
ἐν ἀρχῇ καὶ μετρεῖται· τὸ δὲ ὡς ὁ ἀνὴρ
σπονδεῖς πρὸ λαμβάνειναι, τὴν δευτέραν
συλλαβὴν τὸ ο μόνον ἐχέσης, καὶ μὴ ἐπι-
φερομένων δύο συμφώνων· ἀλλ' ἡ δασεΐα
ἐπικειμένη ἐμήκυνεν αὐτὴν τῷ πνεύμα-
τι, καὶ τῇ διασάσει τῶν φωνητικῶν ὀργά-
νων, τῶν μᾶλλον διαλεινομένων ἐν τῇ
προφορᾷ τῇ πλείονος πνεύματος.

THE *Scholia* upon *Hephaestion*
are ascrib'd by some to *Longinus*.

* P. 78.

¹ Il. A. ver. 193.

But

But they seem rather to be a Collection from several Authors. And from what is said p. 93. l. 8. concerning the *δαρεῖα*, it appears that the last cited Passage was taken from *Heliodorus*, who was prior to *Hephæstion*. For *Hephæstion* mentions him more than once. —

He is also said to have written a learned Treatise on the Subject of Metre before *Hephæstion* by *Longinus*, in a Fragment of his, that was published from a Ms. in the Vatican by Dr. *Hudson* in the Preface to his Edition of *Longinus*. —

Whence it appears that *Heliodorus* was a Writer of Weight and Esteem.

It was therefore upon the general Principle, that every sensible Addition gave some Time and Length to Syllables, that the acute

Accent was allow'd to have this peculiar Power, by reason of the *δέσις ἢ διατύπωσις τῇ χαρὰ κτῆρ' ἐ-
αυτῆς*, of the Strefs which it laid, and of the consequent Delay, which it caus'd in Pronunciation. —

In the Times of the *οἱ παλαιοὶ*, of *Heliodorus*, of the *Scholias*t upon *Hephæstion*, of *Eustathius* &c. we see that the acute Accent was consider'd as having the Power, both of making short Syllables long, and of shortning the adjoining Syllables. And it must have been in Pursuance of this Doctrine that some Latin Poets, from *Plautus* down to the ecclesiastical Poets, when they made Use of Greek Words, follow'd a Quantity, which was directed by the Greek Accents, and not by the Nature of the Syllables either in the Greek or Latin. *Joseph Scaliger* in his *Ausoni-*
anæ

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ana^m *Lectiones* has collected a good Number of these. I shall therefore produce him here in Proof of the present Observation. “ In iisdem
 “ Græcis Nominibus non quantita-
 “ tem, sed Accentum spectabant.
 “ Quia, ut etiam notat *Servius* in
 “ libello de Accentibus, Latini
 “ eundem Accentum, quem Græci
 “ habent, efferunt in Græcis nomi-
 “ nibus. Verbi gratia, quia Græcis
 “ Vox hæc εἰδῶλα habet Accentum
 “ in prima, Latini quoque eodem
 “ Accentu extulere, *idola*. Quæ
 “ quidem Vox semper est dactylus
 “ apud *Prudentium*. Græcis dicitur
 “ ’Ευεπίδης: eodem Accentu Latini
 “ semper extulerunt. Propterea
 “ penultimam producit *Sidonius*,
 “ non quantitatem, sed Accentum
 “ Latinum (Græcum) secutus.
 “ Item Græci pronuntiant Ἀγάλος,

^m Lib. ii. c. 21.

F 4

“ nomen

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“ nomen ejus, qui scripsit *φαινόμενα*.
 “ *Sidonius* contra veterum Latino-
 “ rum morem, qui mediam semper
 “ produxerunt, corripit. Denique
 “ inspicere totum *Sidonium*, totum
 “ *Prudentium*, & alios: invenies
 “ semper eos non Syllabas Græcas,
 “ sed Accentum Græcorum esse
 “ secutos. Sic *Ausonius* in Voce
 “ *τεῖγνωνος* facit; quia Accentus
 “ non est in media, quæ longa est,
 “ propterea eam corripit. Quis au-
 “ debit dicere *Ausonium* ignoratio-
 “ ne literarum Græcarum hoc com-
 “ misisse? Nemo sanus quidem,
 “ ut puto. Sed iis temporibus
 “ stulte videbatur non ibi produce-
 “ cere syllabam, ubi accentus es-
 “ set, quia is est mos Linguae La-
 “ tinæ. Adeo ut *Plautus* in hoc
 “ secutus sit judicium vulgi: quia
 “ non cum doctis, sed cum Plebe
 “ sibi rem esse videret. Nam sem-
 “ per

“ per apud illum *Phædromus* est
 “ dactylus, quia Græce Φαίδρωμος.

“ Item quia Φίλιππος dicitur Ac-

“ centu in prima, eodem modo

“ mediam corripit. Et nunquam

“ aliter invenies apud *Plautum*,

“ quin mediam in Nomine *Philip-*

“ *pus* corripuerit. Quod mirum

“ est in positione. Sed quærenti

“ causam Accentum semper præ-

“ texet.” —The Reader will do

me the Justice to observe, that I

do not produce this to justify such

a Practice, but to show that the

Antients did not think that the

acute Greek Accent was a mere

Elevation of the Voice! Tho' I

think it proves a great deal more.

For how can it be conceiv'd that

Latin Writers could lay such a

Stress upon acuted Greek Syllables,

as made the short Syllable, with

which it was join'd, long, and the

following

following long Syllable short, unless the Greeks of their Times did so? But whether these were Faults in a Language, that could support itself upon its own natural Quantity, is another thing. However it is not improbable that our strong acute Accent took its Rise from that Practice. And the Use of it, with such a Power, was confirm'd from the Consideration of the Nature of modern Languages, which, without such an Accent, are not capable of affording any tolerable Harmony.

I TAKE this to be generally true as to most, if not all, modern Languages. For when this acute Accent is plac'd indifferently on all Syllables, whether they be naturally short or long, and the short Syllables are *then* pronounc'd long,
this

this can proceed from nothing, but the Power and Force of the acute Accent. — But, without launching out into unnecessary Discussions, I keep, in the present Argument, to the single Point of our own acute Accent; which is the Accent we use in pronouncing the Greek Language. Tho' I cannot but observe here, that Mr. *Foster* is mistaken when he says that this Practice is *entirely our own, owing to the Nature of our English Pronunciation*, p. 149. for Foreigners do the same. Voss. de Art. Gram. L: ii. c. 10.

THIS Mr. *Foster* calls an Abuse. — But when one speaks of an Abuse, this must refer to a Standard, which is fix'd, and allow'd. For nothing can be reckon'd wrong, but what departs from what is allow'd to be right. But
where

where is this Standard? has it ever been fix'd? has Mr. *Foster* discover'd it? — One ought to think he has. For he, all along, speaks upon a Supposition, that an acute Accent may be founded in such a Manner, as will not make the short Syllable, upon which it is laid, appear long to the Ear. This then must be deem'd the Standard Accent: and in reference to this it is that our Accent, upon Account of its carrying a greater Stress, is an Abuse. — I will not carry this so far, as to say, that Mr. *Foster* would have us alter our Accent in the Pronunciation of our own Language. But then I must say, that he would have us pronounce our own Language by one Accent, and the Greek Language by another. — If he does not mean this he means nothing. And if he means this he
 faith

saith nothing against those, who are not for pronouncing the Greek Language according to Accent. For all of them by *this* mean the present modern acute Accent, which carrieth such a Stress, as makes the Syllable, upon which it is laid, sound long to the Ear: and it is by this Sound that the Ear judges of Quantity.

To form a just Notion of the true State of the Debate between *us*, who are against pronouncing the Greek Language according to Accents, and *those*, who are for it, it will be necessary to consider in what we agree, and in what we disagree. — Both Sides allow the Use of Accents in the Pronunciation of the Greek Language. — Both Sides allow that the Elevation and Depression of the Voice are,
in

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in their Nature, distinct from the Continuance of such Elevation and Depression, i. e. from Quantity. —

Both Sides allow that each Accent, consider'd of itself, is capable of two Modifications in point of Time; and may be varied to the Compass of four or five Notes. —

And both Sides allow, that in pronouncing the Greek Language Accents are not to interfere with, and spoil Quantity. — But we differ

in this: that *we* assert, that, so far as the Argument from Accent goes, our acute Accent carrieth such a Stress with it, as makes every Syllable, over which it is plac'd, sound long to the Ear, and so spoils the Quantity: And Mr. *Foster* asserts, that the acute Accent ought, when it is plac'd over a short Syllable, to carry with it but half of the Stress, or Time, which it carries with it,

when

when it is plac'd over a long one, and that by this the Quantity would be preserv'd. — Now upon this State of the Debate, which is the only true one, it is very obvious to observe, that by the acute Accent *we* mean that Accent, which we Moderns use in pronouncing our own Language, and which doth, in all Cases, sound the Syllable, over which it is plac'd, long; and that Mr. *Foster* means an Accent, which is not in Use with us. —

In relation therefore to the Accent, which *we* mean, and which we all use, I really cannot see that there is any Difference between *us* and Mr. *Foster*, if he abides by the Principles, which he hath laid down, and the Concessions, which he hath made. For heⁿ alloweth that the

ⁿ *I allow the Fact.* Ess. p. 148. and p. 37. he confirmeth this by a Quotation from Mr.

Accent,

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Accent, which we use, does make all Syllables sound long to the Ear, and ° that *if the Voice is retarded in some Syllables, by what Cause soever that Delay be occasion'd, there is truly and formally long Quantity.* —

But this is the very thing we contend for; and from which we strongly conclude, that therefore the Greek Language ought not to be pronounc'd according to Accents, meaning our acute Accent.—

As for those Accents, which Mr. *Foster* mentions, and which are to be lengthned or shortned, we have nothing to do with them in the present Debate. They are quite another thing. Whatever becomes

Johnson, who, in his *Profody*, prefix'd to his Dictionary, considers the acute Tone and long Quantity in English Versification as the same. To which may be added Dr. *Ward's* first Essay upon the English Language. p. 30.

° Eff. p. 20.

of

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of them, our Position is prov'd upon this Principle, which we both admit, viz. that *our* acute Accent maketh all Syllables long, and that this spoils the Greek Quantity.

MR. *Foster* in his *Introduction* sets out with an Appearance of Accuracy, in giving four or five Senses; in which the Word Accent is sometimes us'd. And this he doth with a very good Design, viz. to guard against Ambiguity. But the Reader, I believe, will not think that in the Body of his Book he has so carefully guarded against Ambiguity, as he had profess'd to do. For Ambiguity and Confusion do not arise from hence, that a Word bears different Senses; but from urging against one Sense of a Word Arguments drawn from an-

P. 10, 11.

G

other

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other Sense of it. — Let the Reader therefore judge whether Mr. *Foster* hath not done this. — Our Arguments are drawn from the Nature, Power, and Effect, of Accents, taken in one Sense; and against this Mr. *Foster* produceth Arguments drawn from the Nature, Power, and Effect of Accents taken in another Sense.

To give the Reader a thorough Insight into this Affair, it will be proper to consider the Accent, which Mr. *Foster* recommendeth, and would substitute in the Place of ours.

The Accent of Mr. *Foster* is to be high, quick to the Sense, sharp, instantaneous, and ^a even when it is join'd with a long Syllable, tho' the Duration of the Sound be long, the

^a Eff. p. 157, 8, 9.

Power

Power and Effect of the Acute is short, and quick to the Sense, occasion'd by a high Note succeeding a low one, or rising above the grave Tone of Voice; the Perception of which Transition is sudden, and instantaneous, before the Continuance of the Note is determin'd one Way or the other, for long or short. And this Mr. Foster saith he clearly perceives, and more clearly than he can perhaps express. But Men of common Understandings will not, I am apt to think, clearly perceive what an Accent this is; and much less will they be able to make any Use of it in speaking.

To make out the former Part of his Description of the acute Accent Mr. *Foster* hath subjoin'd a long Note, to show that ὀξύς in its consequential, figurative Sense, signifieth sometimes quick and hasty.

But he might have spar'd himself the Trouble of proving what nobody doth, or will deny. — It will also be readily allow'd, that *ὄξύς* in its peculiar musical Sense is us'd for an high Tone without any Consideration of Length. But then we must remember, what I mention'd before, that vocal Utterance is not Singing. And because Words, borrow'd from Music, are us'd to express the Tones of the Voice in speaking, we are not therefore to conclude, that they are to be taken in their original strict Sense, when they are us'd in this Way. For every thing that is musical is not Music; as every thing, that is poetical, is not Poetry.

When Mr. *Foster* saith that *tho' the Duration of the Sound of the Accent, when join'd with a long Syllable, be long,*
the

the Power and Effect of it is short, to me, and, I am apt to think, to every Reader, this is the same as if he had said, that tho' the Sound of it be long, yet the Sound of it is short. For I take it, that the Sound of the Accent is the same with the Power, and Effect of it; or however that they are inseparable. A Vowel, that is follow'd by two half Vowels, as in *contē-
nuit*, the Instance produc'd by Mr. *Foster*, is not indeed in Strictness so long, as if it were follow'd by two mute Consonants; but still, if it be in the Order of long Syllables, the acute Accent that is over it, or join'd with it, cannot have both a long, and a short Sound, but must necessarily be sounded long throughout the whole Body of the Syllable.

What makes Mr. *Foster's* Description of his Accent the less intelligible is, that he alloweth it to have one Measure of Time. For upon this one cannot avoid asking, how an Accent, that hath one Measure of Time, can, on the one hand, be quick, short and instantaneous? and, on the other hand, how the Duration of the Sound of it can be long? — For it should seem that, in the former Case, it would not have one Time; and, in the latter, that it would have two Times. — And besides all this: if this acute, of one Measure of Time, be plac'd over a long Syllable; as it will then reach and operate over but one half, and the first half of it, what is to become

Eff. p. 190.

of

of the remaining half? Is it to have no Accent? Yes, it must certainly have some Accent. But this cannot be another acute. It must then be a grave. But an acute and grave on a long Syllable are a circumflex.

If in any other Instance I have mistaken the Meaning of Mr. *Foster*, I ought to produce some Excuse of my own. But in the present Case I don't apprehend there is any Need of my doing this. For I cannot but think that my *Inability* to comprehend his Meaning, if I do not comprehend it, is sufficiently excus'd by his Confession of *his Inability to express it*.

I HAVE confess'd, and do again confess, that there are many Difficulties on both Sides of this Sub-
G 4
ject:

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ject : more than I am able to remove, even to my own Satisfaction. But I think it much better ingenuously to acknowledge this, than, with a Profession of removing Difficulties, to suggest what I cannot *clearly express*. — I restrain myself therefore to the main Points, which I have, all along, had in View, viz. that the Ear is the proper Judge of Sounds ; that the acute Accent, which we use, makes all Syllables, with which it is join'd, sound long to the Ear ; and therefore that the Greek Language ought not to be pronounc'd according to it ; because by *this* every short Syllable, that has an acute Accent, will sound long.

THOSE, that have read Mr. *Foster's Essay*, must, without my pointing

ing to particular Places, have observ'd, that he has dropt several unhandsome Expressions, and entertaineth a contemptuous Opinion of the Understandings and Hearts of those, from whom he differs on this Subject. — Such Practices are indeed very common in the World; even among those, who really are Scholars. Mr. *Cbeke*, whose Learning Mr. *Foster* justly commends, was guilty of this. And Bp. *Gardiner* smartly reproach'd him for his having applied the indecent Word *debauchari* to him; notwithstanding he declar'd, in almost the same Breath, that, in all his Expressions towards the Bishop, he would keep within the Bounds of the strictest Modesty, and avoid every thing, that might give Offence. “ Tuorum Verborum ob-

Syll. Script. de L. G. P. Vol. II. p. 448.

“ litus,

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“ litus, interim *debacchari*, Verbum
 “ parum honorificum, mihi adscri-
 “ bis : interim, sed paulo post, ita
 “ ais : *Ego vero me intra Modestiae*
 “ *fines continebo, neque unquam ita*
 “ *loquar ut Dominationi Tuae Verbo*
 “ *displicuisse videar.* Non satis
 “ Græce hoc : cavisset enim Græ-
 “ cus suum Mendacium oblivione
 “ prodere, ne tanquam Sorex suo
 “ Indicio periret.” But because

such Practices are common, they
 are not therefore less blameable:—

The Gentleman ought always to
 get the better of the mere Scholar.
 If he does not, he hurts himself
 more than his Adversaries. And in
 the present Case the Reader will
 not fail to pass this just Judgment
 upon Mr. *Foster* : That, of all Men,
he had most Reason to avoid such a
 Conduct, as he hath profess'd,

! Introd. p. 8.

that, till lately, he was himself in the same Way of thinking with those, from whom he now differs: And then, no Doubt, he entertain'd as good an Opinion of his own Understanding and Heart, as, it is to be suppos'd, he now doth.

MR. *Foster* " maketh Excuses for his having concern'd himself in this Subject. — But he needed not to have done this; as his Inclination leads him to, and his Profession engages him in, the Study of the learned Languages: in which every Degree of Accuracy deserveth Commendation. — For my Part, instead of making Excuses for writing on a Subject of

¶ Introd. p. 19.

this

this Nature, I might, with a good Grace now, and with a much better hereafter, make Excuses from my Want of Leisure. — The Subject is not trivial, or trifling. * Men of Learning and Judgment know how to set a proper Value upon grammatical Disquisitions, because they know the important Effects of them. — They are the Foundation of all good Compositions. — The Author of *Hermes* has acquis'd great Reputation by

* In Justification of Mr. *Foster* and myself, let the Reader peruse the following Passage of *Quintilian*. “ Quo minus sunt ferendi, “ qui hanc Artem, ut tenuem ac jejunam, “ cavillantur, quæ nisi Oratori futuro funda- “ menta fideliter jecerit, quidquid superstruxe- “ ris corruet; necessaria Pueris, jucunda Se- “ nibus, dulcis Secretorum comes, et quæ “ vel sola omni Studiorum genere plus habet “ operis quam ostentationis. Ne quis igitur, “ tamquam parva fastidiat Grammatices Ele- “ menta; non quia magnæ sit operæ conso-

that

that Performance. — Nor will I (tho' I should, upon a due Consideration of the main Point in Debate, be still thought really to differ from Mr. *Foster*) refuse to give him his due Praise. By his Performance on the present Subject he has shewn himself to be a Man of Genius and Learning. And if he has written with the same Disposition that I write, there is, at least there ought to be, no Difference between us but what appears upon Paper.

“nantes a vocalibus discernere, ipsasque eas
 “in semivocalium numerum, mutarumque
 “partiri; sed quia interiora velut sacri hujus
 “adeuntibus apparebit multa rerum subtilitas,
 “quæ non modo acuere ingenia puerilia, sed
 “exercere altissimam quoque Eruditionem ac
 “Scientiam possit.” Lib. i. c. 4. And we
 learn from *Macrobius* that *Cicero* himself, af-
 ter he had pleaded in the *Forum*, frequently
 went to the School of *Antonius Gniphio*. Saturn.
 L. iii. c. 12.

THE main Point, which I had in View, was to show that the antient Greek Language cannot be pronounc'd according to Accents, i. e. according to that acute Accent, which we use, without spoiling the Quantity. And I have pursued it in such a Manner as, I trust, will enable the Reader to judge for himself of what hath been, or may be said, on this Subject.

To pursue it any farther would be to descend to mere Altercation. A Method, by no Means conducive to the Discovery of Truth, or to the Information of the Reader.

I have before me this judicious Observation of *Quintilian*. "Non

Instit. l. i. c. 7.

obstant

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“ obstant hæ Disciplinæ per illas
“ euntibus, sed circa illas hæren-
“ tibus. Of which I shall now
make a prudent Use, by put-
ting an End to this Dissertation,
and taking my Leave of the Sub-
ject.



35
"GENTLE ACCIDENTS."
"obtain his Discipline per illas
"conturbat, sed circa illas hanc
"tunc. Et quod illud non
"make a prudent Use, by put-
"ting no End to this Distraction,
"and taking my Leave of the Sub-
"ject."

